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## Final Senior Thesis Project: Choreography

Lily Curtis-Harris

*Loyola Marymount University*

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**Final Senior Thesis Project:  
Choreography**

**Dance Major**

**Lily Curtis-Harris**

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Senior Thesis Project

Aesthetic Statement

December 2009

Humans are so fascinating, aren't they? Sophisticated animals, with all of their quirks and eccentricities, all of their banality, their passion and fervor. As a human artist I am interested in explorations of the commonalities and "bizarrities" (if you will) of human existence; those moments of physicality that reveal a state of being, in a pure and relatable way, enabling the audience to experience a palpable, empathetic reaction to what has been revealed through dance movement.

Creative movement expression is something that I believe to be an integral aspect of the human condition. We locomote in a certain way that is a common thread across our species. Every culture has danced and will continue to dance, perhaps if it is only an unconscious reaction to a lively beat. Where is the line between dance on a stage and the dance you do from the sheer delight of wonderful music, or pacing up and down, or wringing your hands, or the pedestrian twitches and pulls of nervousness? Where is concert choreography in relationship to madly jumping around after stubbing your toe? I am attracted to experimentation with prescribed rules for what makes dance dance; yet I desire to see choreography and dance movement that tends the intention necessary for movement to transcend pedestrian gesture and cross into dance expression.

I have sensed a marked dedication to the serious and melancholy in the realm of fine art, and I yearn to explore the value of lighter hearted states of being. I'm intrigued by dance art with a sense of adventure and play, and the utilization of improvisation and

experimentation to nurture work that is wholly authentic. I am interested with work that is organically human in nature, and the utilization of unique aspects of human anatomy and physiology in such a way to readily communicate sensation and emotion. The choreography of Crystal Pite uses the joints and hinges of the body to highlight their necessity and access them as initiation points for movement. I am drawn to movement that explores the quirks and ticks inherent to human beings. I find myself intrigued by ideas of motion versus stillness, and of symmetry/order versus asymmetry/chaos. Juxtaposition of themes and unison versus dissonance strike me because the contrast makes each seem all the more dynamic when put against its opposite. Raw, even uncomfortable emotion and sensation communicated through movement entralls me, such as the work of Sankai Juku, a Japanese Butoh dance company. The ability to convey such complex states through subtle, non-dramatic dance movement is something that I admire and value highly in a piece of dance art; just as I admire the ability Hemingway has to say so much, and to evoke such genuine feeling so concisely, with no flowery filler words.

**Statement of Purpose – Final Thesis Project**  
**Lily Curtis-Harris & Kate Overholt**

As artists and human beings, we are intrigued by the possibilities inherent to collaboration. The idea of ‘two heads are better than one’ can apply to more things than just thinking; the more heads the better, in our opinion. We find there to be a lack of commitment in the University setting when it comes to artistic endeavors that combine and cross mediums, and we want to explore this idea.

When it comes to making art, we are confused as to why there seems to be a need for the angst-filled and morose, the ‘serious work’ that so often finds its way into the limelight. Why not create art from a place of play and fun? Why not come together as artists using different mediums and have a blast together as comrades in art; playing off of all the varied skills we have at our disposal and creating something spontaneous and experimental?

As artists, we think it is important to experiment constantly, in order to figure out what works and what doesn’t work, what feels good and how that relates to what looks good. For our final thesis project, we want to approach a project with love and laughter, with spontaneity and freedom, with light hearts and happy heads. We want to use what skills have been instilled in us by the University’s dance program, and the talents we possess, in order to make a work of art that is a collaborative exploration of what is possible when you combine artistic mediums.

This artistic venture is less about creating a polished end product and more about the process: the adventure of setting out to do something we’ve never done before and to really just see what happens. It will be a learning experience that will inform future endeavors, and an inspiration to the drive we have as artists to create new exciting things.

## Calendar

### **September:**

- 2<sup>nd</sup> – Meeting with Student Art Gallery Coordinator: space not available
- 9<sup>th</sup> – Meeting with Dean of new Library, Kris Brancolini: space is available!
- 23<sup>rd</sup> – Meeting with Student Events Coordinator
- 25<sup>th</sup> – Group Project Meeting: Lily, Hilary, Kate: create tentative timeline

### **October:**

- 15<sup>th</sup> – Meeting to discuss props, lighting, costumes, technicalities
- 16<sup>th</sup> & 17<sup>th</sup> – Filming days, on the beach and in the studios
- 24<sup>th</sup> – Review footage and make aesthetic choices with filmmaker ATB

### **November:**

- 6<sup>th</sup> & 7<sup>th</sup> – Filming in studio
- 9<sup>th</sup> – Meeting with Judy Scalin regarding film progress
- 11<sup>th</sup> – Preliminary testing of screen, projector, and DVD player.
- 13<sup>th</sup> – Filming roof set 1: Kate
- 14<sup>th</sup> – Filming roof set 2: Lily
- 18<sup>th</sup> – Film shoot in downtown LA
- 19<sup>th</sup> – Meeting with Dean Brancolini: Library is a no go?!
- 23<sup>rd</sup> – Pick up film from ATB

### **December:**

- 2<sup>nd</sup> – Meeting with Dean Brancolini regarding layout of installation
- 4<sup>th</sup> – Show rough cuts of film, re-test screen & projector. Discover that content of film is completely inappropriate for the Library venue. Back to the drawing boards regarding location. Email sent to coordinators of Foley building.
- 5<sup>th</sup> – Edit Edit Edit
- 6<sup>th</sup> – Possible re-shoot, download footage onto DVD
- 7<sup>th</sup> – Meeting with Barbara Busse and Justin Manzano regarding location for installation
- 11<sup>th</sup> – Final Video shown at LMU Dance Studio Blessing

Lily Curtis-Harris

Senior Thesis Project – Dance Major

Summary Reflection of Project

December, 2009

### Ideas to Fruition; What Happened

After all has been said and done, I look back on this project and realize that much has changed since the conception of the original idea. I refuse to become discouraged that not everything went as planned, because I have felt a more rewarding sense of artistic accomplishment in the process of all of this than I ever have before! I prefer to take this as a great learning experience that will continue to inform my life on many levels; not just artistically, but when it comes to organization and communication as well.

Kate and I had been talking about collaborating on a project for our thesis project. We felt that our creative energies were similar and that we could feed off of one another in interesting ways. I had also been very inspired after seeing my friend Hilary Wootton's gallery opening last semester, and I thought it would be awesome to have a similar event that incorporated dance as well. I tossed the idea around with Hilary and she liked it, but there was yet to be a concrete plan. Kate and I firmed things up with Hilary and made it clear that we were committed to making something happen, and that we would sit down together in the near future and come up with our gameplan. When Hilary, Kate, and I first sat down together to make the dream more concrete, we had many lofty ideas of how we wanted it to go. Originally we had wanted to create an outdoor event that incorporated live music and dance as well as art installation. We soon realized that we did not have enough time or resources between the three of us to create



such an event in one semester, so we shifted our perspective. We brainstormed other ideas of what/where we could do this project, and thought an art installation/film type of piece would go well somewhere in the new library, as we desired to create a social hub for the students of LMU, and we wanted to attract a more varied crowd than the usual 'art opening' type of viewer. We immediately set up a meeting with Kris Brancolini, the Dean of the library. We met with her and she seemed as excited as we were for the project to happen, we couldn't believe it was that easy! She showed us where she thought the best place would be, said she would help us advertise in the adjoining café and on the large TV screens just inside the front door of the library. We walked away excited and inspired. And so we set off to work. Our mutual friend Adam Tyler Brumley (or as we call him, ATB) had expressed interest in becoming involved in the project as well, and we knew of his skill behind a camera and thought he would add a great element to the collaboration. We had our first day of filming with ATB soon thereafter. We spent a good 12 hours gathering supplies, brainstorming ideas, and then setting out for the actual filming. We filmed at the beach, using improvisation and spontaneous collaborative ideas about what we thought might look cool or interesting. We then moved into the LMU studio. We created an environment out of masses of white butcher paper, making textured floor covering, small mountains and caves that were easily manipulated and looked great through a camera lens. It was dark outside, and we didn't want the high fluorescent lighting that's installed in the studio so we decided to use a portable light that Kate had brought. It looked grainy and bad on film, but we liked it for that very reason. Creating this world of paper, covering it with feathers and paint, and improvising dance movement in and around the surrounding paper world sated me

creatively. I felt lit up from within after we had worked all day coming up with ideas off the top of our heads, seeing how they played out, making more ideas come out of us, realizing them on film, and repeating this process all day. After we packed everything up and headed home and reviewed the work we had done, it looked so raw and authentic to our mission both Kate and I felt very excited. We continued in this vein for our next filming attempts. Not all were as creatively successful as the first great day, but we were staying true to the process we had set out for ourselves, and we were making art from a place of exploration, adventure, play, and experimentation that was spontaneously brought to life by the fire of artistic creation that lives inside each of us.

We were feeling confident and sticking to our calendar. We contacted the Dean of the library with blueprints and information on how the installation would be set up within the library. Out of the blue, she emailed us back with an apologetic letter saying the project wouldn't be appropriate after all. We were stunned. We met with her after this to make sure there was no possible way of making the installation happen. Her main concerns were, understandably, about possible damages to the library. These concerns revolved around a set of display cases that are apparently museum quality and extremely expensive. Kris Brancolini had had a hell of a time installing them in the first place and was very opposed to moving them at all. This changed the entire set-up of the installation. We were so frustrated. We had lacked communication on our end, and from the end of the library. We decided to change the blueprints and rearrange the installation in such a way as to make it possible to not move the display cases. Then came the meeting with Judy Scalini to review the content of our film. After careful review, Professor Scalini informed us that the film would not be appropriate for projection in the

library setting, due to concerns of revealing costuming becoming objectified by the varied audience, most importantly by the idea of male students laughing and jeering at a mode of costume (the leotard) that to a dancer seems natural, but to the outside public may seem like underwear. We completely understood her concerns, but were at a loss as to where to go now. We had spent so much time and creative energy to be blindsided by something we didn't think could be a problem. We decided to send email correspondence to the coordinator of events in the Foley building, thinking that perhaps we could have the installation set up in the lobby during the dance performance week. After meeting and measurements and deliberation, it was concluded that the space could not accommodate the installation and still be safe in the instance of an emergency exit situation. So that was out. We then corresponded with Carolyn Peter, the coordinator for the Laband Art Gallery. She also informed us that the space was not available for the installation. At this point we were rather distraught. Communications with Hilary were strained. She was opposed to the idea of settling for a less-than-perfect venue for a large sculptural art piece that she had been working on for months, and was taking this frustration out on us in the form of insulting comments about our level of work. We felt like our project was slipping through our fingers and didn't know what to do. It was at this point that those involved in the film separated from Hilary and the art aspect of the project. We showed the film at the Studio Blessing, and she will install her piece next semester in the Senior Thesis show for the Art Department of LMU.

Although the original idea never came to life, I am not disappointed. I am more than proud of our work, and proud that we had an idea and went for it full force. In the end, the 'failure' of the collaboration came down to bad communication and

technicalities. We became so swept up in the excitement of creation that we forgot to cover all of our bases. We became swamped by our classwork and weren't able to take the meticulous care needed to make the project a complete success. However, we were able to experience the process of creating art with those who use a different medium than we do. We have learned volumes about the skills needed to make this sort of a project become a successful reality, and we are dedicated to continue working on it, in a place where we have time and resources to do so. We stayed true to that which we were trying to accomplish; we collaborated, we mixed mediums, we put our heads together and made something that was fun and jubilant and spontaneous and beautiful and bizarre. And I refuse to see that as a failure.

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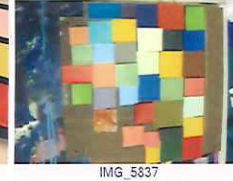
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Lily Curtis-Harris

Senior Thesis Project

September 2009

### Past Dance Class Reflections

#### Modern – Yvette Wulff

- establishing a greater sense of body stacking and proper alignment
- the use of a linear movement signature, with much spiraling and carving
- extensive body strengthening and placement exercises
- limited work with choreography
- an exposure to the horizontal plane, and learning ways to move therein
- work with spinal articulation

#### Modern – Damon Rago

- exposure to inversions
- working in many planes and moving from low to high with floorwork
- using energy through the whole body
- upper body strengthening with yoga poses
- landing with the whole body from flying or jumping, and recovering out of it
- incorporation of breath and movement
- use of vocal experimentation during physical dancing
- sense of play within the movement
- spiraling to and out of the floor

#### Modern – Chad Hall

- intensive upper body conditioning to aid in inversions

- a focus on body alignment and skeletal stacking in order to achieve balance and strength
- lots of work with inversions
- floorwork with upper-body supported holds
- emphasis on specificity of choreography
- fusion of breath and movement
- head-tail connection
- performance qualities and commitment to aesthetic awareness
- play with creating choreography

#### Modern – Holly Johnston

- full body connectivity
- commitment to artistic and performance aesthetics
- cultivating expressive physicality
- attention to musicality
- correct muscular patterning in order to fuel powerful movement
- confidence to move through space with the entire being
- to learn how to analyze movement in order to derive lessons therein
- improve improvisation skills
- heighten physical endurance
- extensive work with many forms of inversions
- extensive floorwork
- a commitment to work at the highest possible level for each person
- instilling a friendly sense of competition in class, in order to maximize potential

#### Ballet – Scott Heinzerling



- going back to basics in order to strengthen and inform all areas of dance
- simple movement with a stress on correct placement and execution of movement
- muscular strengthening and skeletal alignment work

### Ballet – Tekla Kostek

- I am always inspired by Tekla in class because she is so lovely when she dances, it makes me aspire to have that quality
- fusion of eastern ideas and traditional ballet in an effective and unthreatening way
- many many different ideas of how to approach body placement, including philosophical, anatomical, and experimental
- a focus on curiosity and willingness to make mistakes in order to learn
- wide range of ballet vocabulary, including the simplest of exercises to the most intricate
- learning how not to be negatively self critical, and just **be**
- experiments in letting the physical body overtake the thinking mind; pure movement
- learning how to train the mind to be in each moment during class, not thinking ahead or wandering
- exposure to new ideas of how a ballet class can be

### Jazz – Denise Leitner

- use of core contraction as initiation of movement
- many different musical inspirations for choreography
- a stress on complete projection of self for the benefit of the audience
- repetition of center classwork through entire semester
- similar movement signature in all choreography
- learning the use of body expressivity and emotion to fuel powerful movement

- use of release and reach as a common thread through class and choreography

#### Jazz – Jason Myhre

- this class actually increased my negative self-consciousness
- I learned a bit about the commercial dance world and one idea of how to approach auditions
- exposure to commercial jazz/hiphop styles

#### Jazz- Mike Esperanza

- the pleasure of learning in a comfortable, welcoming environment that fosters joyful and expressive movement
- exposure to Mike Esperanza's intricate and detailed choreography, and refining the ability to execute this movement correctly whilst maintaining an air of ease.
- attention to detail in choreography and class exercises
- learning the ability to explore new movement qualities within the same choreography
- utilizing all sides of the room as front, and changing facings frequently during class
- cultivating greater endurance in order to maintain strong presence throughout the duration of choreography
- hyper awareness of music in order to execute precise hits on the music
- use of strength and power as well as release and flow

#### Yoga – Holly Johnston

I have learned more in this class than bullet points can handle. My love for yoga has and still is growing, it's become a part of my life that I want to keep. When I took my first semester of this class, I knew a little bit about yoga but had never taken a real class.

Since that day I have become aware of my body-mind-soul connection. Deeper than that,

my yoga practice has a way of putting me back to center when I'm off. If I wake up feeling tired and cranky, with lots of things to be stressed about, I don't want to do yoga, I want to go back to bed. But the difference now is that instead of just going back to bed, I know that the class will rejuvenate me and put me on a more even keel and that I will no longer have such a negative outlook on things. It's something about the fact that it's fully a body-mind activity, and one is not more important than the other, it puts my mind at ease and puts my life back into perspective. The way that Holly conducts class is so great; she is immensely intelligent about yoga and about human anatomy and kinesiology, yet she has a way of imparting her knowledge so that it's absorbed almost effortlessly. She has a unique way of using humor at the most intense and painful moments of a yoga pose, so that you stop trying so hard and just let what happens happen, with a smile. The class feels like a way to observe myself without judgment, to check in, to care for myself, and to strengthen my muscles and body alignment. I love the fact that the class is small, because Holly's body corrections are so valuable, and I've learned a great deal about my own structure and carriage through them. I love how much work I do without even trying, twenty minutes into the class and I'm soaked in sweat, while all the while I am so absorbed in each moment of activity that I don't even realize how physical it is. I look forward to this class every Tues/Thurs, it's become a therapeutic part of my week.

#### Orientation to Dance – Judy Scalini

- this class helped ease my scary freshman first weeks so much
- every Wednesday we would get yummy snacks and learn about the dance department

- although the set-up is informal, the class was very helpful with school related information and dance news and all the info freshman need to know but don't know where to find
- information about the dance world in L.A. : where to find dance clothes, what studios are reputable, agents, etc.
- this class was also an opportunity to get to know the class of 2010
- helping the class feel like they're on the same page
- brownie bites!

#### Principals of Movement – Theresa Heiland

- this class was at 8AM and we would typically lie right down and do slow gentle exercises. Consequently, I was half asleep for most classes.
- the title of this class is perfect because we did just that
- Bartenieff fundamentals like lateral/cross lateral movement and core-distal relationship
- many subtle exercises having to do with alignment of the pelvis while laying on the back
- introduction to Pilates mat exercises and general awareness of the body and its placement
- we did some cool meditation exercises
- we learned about visualization to aid movement
- work with theraband and different dance props

#### Fundamentals of Dance Composition

- this class was an ongoing exploration of how to create movement

- Judy is so much fun as a movement teacher! She inspires curiosity, play, and challenge, in a non-threatening environment that feels comfortable enough to take risks
- we used several methods to inspire movement invention, such as using words or poetry to inspire tableaux that would then blend into movement. My favorite was the machine study, where we had to find a way to become any machine we chose, in a group, using movement, partnering, and sounds.
- we experimented with improvisation
- a lot was learned about how to function creatively in group projects
- I enjoyed the way the class felt like we were playing, when in fact we were learning basic choreographic skills that I now use. Such fun.

#### Laban Movement Analysis – Damon Rago

- introduction to the basics of Laban Movement quality terms: shape, space, time, effort, weight, and flow, and physically figuring out how each one feels and looks in our bodies
- general history of Rudolph Laban and how he came to create an incredible way to notate dance
- learning some basic Laban notation and applying it in analysis of dance
- developing the skills to recognize Laban movement qualities in choreography, and to use these qualities to inspire choreography of our own

#### Dance Styles and Forms

- this class furthered the knowledge taught in Fund. Dance Comp
- Chad Hall and David Karagianis are a great team-teach partnership; each informs the other and they both have a lot of knowledge to share, sometimes so much that it becomes a bit overwhelming!

- we learned, in depth, the various methods one can use when creating dance
- we experimented with chance procedure
- we learned about variation on a theme, about repetition of a theme or motif, about general ways to modulate choreography in order for it to be different yet cohesive, all while using the same phrase of material
- we experimented with changes in music, and analyzed and discussed the effects

#### History of Dance Theatre

- beginning with the origins of ballet in France, we learned the broad scope of dance history and some of its pioneers, up into modern day.

#### To Dance Is Human

- this class was an amalgam of many many teachings
- in short, we learned about how dance is a human impulse across all cultures and is ingrained into the fabric of society because humans dance, and that is how it has been and will continue to be
- we learned about the parts of the brain and what they are responsible for
- we learned about many different cultures and how and why they dance, aided by classes taught by experts of their dance culture
- I loved learning hula
- we also learned about humans as humans, dancer or not, and engaged in lots of story telling and growing closer as a class through sharing our experiences

#### Drumming For Dance – Monti Ellison

- learn the basics of hand drumming in the African style

- learn the different types of drums: djun djun, djembe, bugaraboo, and how each is played
- learn several traditional drum rhythms and the accompanying songs, and the history behind them
- countless examples of how making music and making dance can compare to one another
- learning the benefits of creating polyrhythmic patterns and playing different parts with each hand and how that can stimulate the brain

#### Kinesiology for Dance – Mavis Rhode

- beginning at a cellular level, we learned what initiates movement in musculature
- we learned the bones in the skeleton
- we learned the major muscles of gross motor movement, their origins and insertions and lines of pull
- we learned about the major joints of the skeleton and the different types of joints, including hinge, synovial, and ball and socket
- we applied the anatomy/physiology that we learned and applied them in terms of alignment, pedestrian movement, and dance.
- we learned how to create group presentations and equally present our information
- we learned about common dance-related injuries and how to help prevent them

#### Stagecraft for Dance/Dance Production – Johnny Garafolo

- learning technical aspects of stagecraft, including lighting and set design
- technical learning included demonstrating knowledge of the various types of lights used, lamps, gels, spots, robotics, etc

- demonstrating how to tie various knots used in several applications of stagecraft
- I was stage manager for two shows, and I learned how to manage a dance show, how to be in charge of directing light and music cues, raising and lowering the curtain, and staying after the show to lock up the theatre

Choreographers Workshop – Chad Hall, Holly Johnston, Kristen Smiarowski, David Karagianis, Judy Scalini, Teresa Heiland

- cultivating the skill of critical dance analysis through personal experience and rigorous discussion of peer work
- exploring our own choreographic tendencies, strengths, and weaknesses through exposure of our material to classmates and teachers, and the resulting conversations and experimentation therein
- attempting to figure out what works and what doesn't work choreographically, and why
- learning how to accept criticism and also how to reject it when appropriate

Principals of Teaching Dance – Teresa Heiland

- State standards for teaching dance curriculum
- distinguishing between dance education and dance class
- learning how to write lesson plans for various ages of students
- childhood brain development and motor skills
- motor learning



Lily Curtis-Harris

Senior Thesis Project

Dance Perspectives Essay – Research Paper

November 2009

### Music for Dance: Collaboration Across Artistic Mediums

The creation of art is something that human beings are called to do, it is part of the dividing line of man and beast, if you will. There are innumerable mediums with which to create a work of art: the brush, the pen, the guitar, found objects, clay, a camera lens, the human body, the clarinet. You name it, someone's done it. Most art forms stand on their own, the artist uses one medium or similar mediums to create their work, and that work is viewed with the eyes of the observer. When the mediums of music and dance collaborate, what's created is a piece of art that is viewed with the eyes and ears, and felt with the emotions of the mind and body. Dance touches people because people are doing it, you see a dancer contract their body with violent emotions and you can feel it too. Dance is a human phenomenon. It's an urge that has been with the people of planet earth since their beginning; be it in celebration, mourning, or ritual, dance spans cultures and locations and excludes none. You dance when you feel good: after biting into a perfect, juicy peach, you may find yourself rocking back and forth and tapping your foot in delight, completely naturally, out of joy and pleasure. You dance when you feel anguish, your body rocking back and forth with crying. Although the impetus to dance is different for every occasion, there is a common thread when it comes to the

causes of dance, and that is music. Music is another human phenomenon! The human race has created sound for the purpose of being heard in a musical context before they realized that what they were doing had a name. Music fuels the dance; it inspires movement beyond that of the pedestrian, and it gives rise to a structure on which dance works can be built.

Although the artistic mediums of music and dance are separate entities, they compliment one another in a way that few artforms do. It may seem obvious that music and dance go together, but why? Has it always been that way? Many dance forms developed as counterparts to certain types of dance or to certain songs, i.e. tango, salsa, waltz, foxtrot, the Macarena! After dance started to become a more socially accepted pursuit in terms of academia and art, there started to emerge a different sort of relationship between the two. No longer solely a social activity, dance begins to turn into an art that is to be viewed in the public arena. Now begins music for dance as we know it. It is a shift towards a more intellectualized and planned-out project; now the music and dance are both a part of a venue of high art, and both need to support and inform the art that is created by their union. Ever seen a dance that has no music? It is all the more arresting because it's not the norm. Dance movement purposely done in silence is so captivating (for a large part) because of its lack of music.

There are definitely obvious reasons as to why music and dance go hand in hand: rhythm and tempo and a beat, to keep time and give a structure to physical movement. When it comes to questions of aesthetic preference, imagery, and emotion is when it becomes clear that the reasons why music and dance so often join go beyond the obvious.

So what exactly *is* music for dance? How is it different from ‘normal’ music? Harriet Cavalli (2001) thinks: “The purpose of music for dance is different than that of the concert hall. Unlike music to be listened to, music for dance complements, reflects, motivates, and enhances movement.” (p. 1) Most music is created to be listened to, it is an art form whose receptacle is the ears, and the impetus for its creation is the end result of aesthetically pleasing sound. Music for dance has a different impetus, it “...must move a dancer emotionally, literally, and figuratively. It must give the dancer a reason to dance..”(Cavalli, 2001. p. 1) So it seems that a major distinction between music produced solely for the ear and music that becomes part of a dance experience is the fact that music for dance has a specific purpose in mind; it aims to coalesce with the movement and create a different environment than that of music made for the ear alone.

In her book *Dance and Music: A Guide to Dance Accompaniment for Musicians and Dance Teachers* (2001), Harriet Cavalli writes from the perspective of a musician creating music for dance. She talks about how Walt Disney’s *Fantasia* is a perfect example of how music can evoke and be transformed into imagery. Disney created this movie much like a choreographer might create movement to a specific song or piece of music: the music spoke to him and showed him certain things and he created images and stories from there. This is pretty much the opposite plan of attack for a musician creating music for dance, “...accompanists are asked to reverse this process: We see a phrase of movement and are required to match its physical qualities with corresponding musical ones.”(Cavalli, 2001, p. 4) Further, “No matter which way the process goes – music inspiring movement or movement inspiring music – our task is to evoke images and help

dancers want to embody our music. An accompanist must realize the effect music has on a moving human body.” (p.4) The tools that a musician/accompanist needs to be fully able to effectively create music for dance are outlined in the Cavalli (2001) text. First and foremost is rhythm. This is the “prime moving force for a dancer.” (p. 4) The rhythm is what causes a dancer to move in time with the other dancers, it is the backbone of the music and thus it is the backbone of the timing of choreography. Next is meter/time signature. This is how a piece of music is ‘counted’. This is important for choreography because it in turn allows choreography to be counted. This is vital when it comes to synchronizing movement, whether it be making sure a number of dancers move simultaneously to certain counts, or seeing that a dancer hits a position on a specific beat. After that Cavalli (2001) talks about melody. This element of dance isn’t a structural or timing must, it falls in the realm of aesthetics. It would be possible for dance to be performed solely to a rhythm, but it would lack all that a melody has to offer the senses of the audience, and all that the melody can do to inform the emotions of the dancer. Cavalli (2001) asks us to imagine a slow and languid ballet adagio being performing to only the beat of a drum. Of course it could be done, and it could be performed perfectly in time, but it would lack the spark of feeling that lends itself to the body of the dancer through melody. Melody is part of the ‘art’ of music for dance. Melody inspires emotions and images in both the minds of the audience and of the performer. Melody is what takes music from a simple beat to keep the time, and transforms it into sounds that affect the listener on a human level. Another important element of music for dance is phrasing:

...ignoring phrasing...produces wooden music...Phrasing is to dance and music what syntax is to language: the arrangement of words for successful communication. Just as you would not communicate with a friend in blunt, clipped sentences, neither should you ignore the inherent phrasing – the ebb and flow – the peaks and valleys – of any piece... (Cavalli, 2001, p. 9)

Another element of music for dance that goes hand in hand with phrasing is the idea of musical dynamics. Just as employing a sense for phrasing eliminates wooden music, becoming sensitive to varying dynamics within music eliminates the monotonicity that would occur without it. (Cavalli, 2001, p. 11) Dynamics within music give a piece spice and kick; dynamic changes allow the dancer to go on a ride with the music rather than marching along with no variation. Of course these are not the only elements of music, but they are of the utmost importance when the consideration is music for dance.

Emphasis on these elements of music allow it to support, fuel, and inspire movement that speaks to the audience and allows for all the imagery and emotion intended to be seen through the marriage of dance and music.

The collaboration of music and dance provides endless possibilities for art as diverse as the choices of any choreographer or composer, each with their own opinion on the matter. Modern dance choreographer Paul Taylor's opinion is that there really is no right or wrong when it comes to choosing music for dance, but that each choreographer creates his or her own absolutes of right/wrong or good/bad. In Katherine Teck's (1989) book he says:

I think anything can be good for dance, there's no such thing as sound or silence that can't be used for dance! It depends on *how* it's used, how suitable it is, how it's made to sound to the audience (by its relationship to the dance). Whether it's acceptable or not, and whether it's successful, depends on this. There are no rules, there are no laws. The individual choreographer makes his laws; he's selecting what *he* feels would be right. (p. 8)

Other choreographers have different ideas on what works and what doesn't. Doris Humphrey is very specific on the matter of what kinds of music don't work for dance, her stance is quite different than that of Paul Taylor; she identifies these types of music as:

The intellectual composition, made to illustrate a theory; the kind musicians call "eye music," interesting to follow on a score, but usually dry and technical to the ear; the bravura piece, made to show off the virtuosity of a performer and the resources of a single instrument; the impressionistic composition, such as a tone poem, in which timbre and tonal color are the *raison d'être*; the "big" piece, such as the more opulent symphonies, overwhelming in complexity and volume and so complete that it is both futile and impertinent to attempt to add anything; the well-known programmatic piece, unless the composer's thought is going to be followed exactly; the too-complex composition in general, which is so demanding of attention that it cannot make a good partner, and of course, the cliché-ridden and the commonplace. (Teck, 1989, p. 7)

When it comes to choosing suitable music for dance, the opinion of the choreographer and the musical director are the discerning tastes that seem to matter the most in the beginning. The reaction of the audience is the measure of success, however. I think the

best way to figure out what works is a combination of both of these things; it's important to stick to your idea and desire as a choreographer, but it's equally important to seek critique from outside sources as well. The balance of these two things allows the choreographer to stay true to their artistic vision while insuring the success of the piece in terms of audience appreciation and reaction.

Music for dance is a genre of art unto itself; it can stand alone as simply a piece of music, however the reason for its conception is to combine with dance movement in such a way that both become greater than they would be alone. Each informs the other in a symbiosis of artistic creation. The level of artistry needed for dance music requires knowledge and sensitivity to rhythm, meter, dynamics, and melody, in order to be more than just a piece of music. The music needs to have an aim to inspire and fuel the dancer; to show the audience what imagery or emotions the choreographer wants seen. There is no tried and true rule for choreographers when it comes to choosing or helping to create a piece of dance music, there is simply the aesthetic desires of the maker of the movement, the knowledge that they bring to this process, and the knowledge they can gain by asking outside opinion.

## Works Cited

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CONSULATE GENERAL  
OF SWEDEN

Los Angeles

## Work & Live in Sweden

Sweden welcomes visitors and every effort is made to keep formalities to a minimum. However, like all countries, Sweden has conditions of entry that visitors must observe.

Please note that there are new requirements for visiting researchers in regards to work permits in Sweden. For more information, read the following information (pdf-file):

### Resident Permits for Visiting Researchers

If you are a citizen of a country that is *not a member of the European Union (EU) or the EEA* and wish to work in Sweden, you must have a work permit sticker attached to your passport before entering the country.

If you are a *citizen of a country that is a member of the European Union or another EEA-country*, you will not need a work permit to work in Sweden. Please contact the Consulate General of Sweden or visit the website of the Swedish Migration Board for further information.

The Swedish Migration Board

If your stay in Sweden exceeds three months you will also need to apply for a residence permit. If your work permit is valid for three months or less, you do not need a residence permit, but may be required to have an entry visa.

Please note that you will need a Swedish work permit even if you are not paid by a Swedish employer. If you are paid by a US source, your US employer must submit a letter stating your monthly salary during your stay in Sweden. Regardless of who pays your salary, the employer in Sweden must provide you with a written offer of work. The Swedish employer must register the employment with The Swedish Employment Office.

Information about the process is found on the web-site of :

The Swedish Employment Office

Your employer needs to offer a salary, insurance benefits and other employment benefits for at least the equivalent of valid labor agreements or Swedish praxis within the type of occupation or branch. You must also have a place of residence in Sweden.

Work permits are limited to a particular occupation and/or a particular workplace. You may not change occupation or workplace without a renewed assessment of labor market needs.

A work permit does not entitle the holder to immigrate or acquire Swedish citizenship. The permit cannot be extended without reassessment of the needs of the labor market.

Detailed information and forms are available on the website of the Consulate General of Sweden in

New York:

- > Working as an Employee
- > Starting a Business
- Performing Artists
- Athletes and Coaches
- > Au Pair Employment
- > Visiting Researchers
- Spouses, Cohabitants and Children of Primary Applicants
- Residence Permit Based on Family or Personal Connection



CONSULATE GENERAL  
OF SWEDEN

New York

## Performing Artists

Artists wishing to perform in Sweden must have a work permit. Those requiring entry visas must also have arranged these before coming to Sweden.

The Consulate General of Sweden in New York will close at the end of 2009 and an honorary consulate general will open in January 2010 to provide certain services to Swedish citizens and conduct commercial, cultural and public affairs.

**The last day to apply for visas and residence permits at the Consulate General of Sweden in New York will be Friday, December 18, 2009.**

After that date, pending applications will be forwarded to the Embassy of Sweden in Washington D.C. The honorary consulate general in New York will begin to accept new visa and residence permit applications as of January 4.

The performing artist category includes singers, musicians, dancers, circus artists and fairground workers, etc. Those accompanying the artist as technicians, road managers, etc, also fall under this category and must therefore have permits as well. Your permit must have been entered in your passport before your arrival in Sweden.

Performing artists who have been contracted for a temporary radio or TV engagement by the Swedish Broadcasting Corporation, the Swedish Television Company, the Swedish Educational Broadcasting Company or the Nordic Television Company are exempt from the work permit requirement for a period of one month.

### **Please submit the following documents:**

- Application for Swedish work permit (form #149011), completed, signed and dated, and including detailed contact information.
- National passport or other travel document - valid until at least three months after the end of the trip.
- Notarized copy of US Alien Registration Card or other valid resident visa (type A, E, F, G, H, I, J, K, L, O, or R), if applicable.
- 2 passport photos, in color, taken from the front with the face depicted at a straight angle. Digital files and photocopies of passport pictures will NOT be accepted.
- Form PF AMS 101707 (supplied by the employer).
- Contract with engagement organizer in Sweden, signed by both parties. (Your employer must

guarantee you a salary or wage of at least 13,000 SEK per month before tax).

- Application fee, in the form of one money order or certified bank check, payable to Consulate General of Sweden or Embassy of Sweden, depending on where you file the application. Applicants applying at the Consulate General of Sweden in New York may also pay by Visa or MasterCard.
- Self-addressed stamped envelope or self-addressed pre-paid FedEx packing slip for return of passport.

#### How much does it cost?

The non-refundable application fee is \$120.

#### How do I submit my application?

Applications with all required documents may be delivered in person during visiting hours or mailed directly to the following address:

Consulate General of Sweden  
Attn: Visa Section  
One Dag Hammarskjöld Plaza  
385 Second Avenue, 45th floor  
New York, NY 10017

Applications must include a self-addressed stamped envelope or self-addressed pre-paid FedEx packing slip for return of passport.

Due to the large number of applications, the Consulate General will NOT be able to confirm receipt of your documents. If you would like acknowledgement that your application has been received, please use registered mail or a delivery service such as FedEx that enables you to track packages online.

Please note that you might be requested to provide additional documentation.

#### Who decides my case?

The Consulate General sends your application to the Migration Board in Sweden, which makes the decision. In some cases, the Board does not reach a decision until it has consulted with the specialist employment office for cultural workers (Kulturarbetsförmedlingen) in Sweden.

#### How long will I have to wait for a decision?

To be sure of obtaining your permit in time, you should submit your application at least 6-8 weeks prior to your departure for Sweden.

You can request the return of your passport anytime during the application process. If you wish to have your passport returned immediately include a written request with your application. Please note that you will be required to pay double postage.

**How long is a permit valid?**

You will be granted a permit for the duration of your engagement.

**May my family come with me?**

Your family, i.e. spouse/cohabitant and children under 18, can obtain residence permits for the same period as you.

The co-application must be completed and submitted with the primary application. Please refer to the section on co-application for detailed instructions.

**Further questions?**

Specific questions about visas, residence and work permits are answered at 212-583-2555 between 9 and 3 pm on Mondays, Tuesdays and Fridays.

# Migrationsverket

(Swedish Migration Board)

## Application for Swedish work permit

-- for applicants outside Sweden

File number	Initials
-------------	----------

You should use this form if you are not in Sweden when you apply for a work permit and if you are NOT a citizen of the EU/EEA or Switzerland.

If you intend to work longer than three months in Sweden, you must also apply for a residence permit. Note: When you apply for the first time, the main rule is that you should apply for and have the permit granted before you enter Sweden.

If you are going to work in Sweden for less than three months and are required to have a visa, you must also apply for a visa using form MIGR 119031 "Application for Schengen Visa." You must submit your applications for a visa and a work permit to a Swedish mission abroad.

It is important that your application is complete so that the Migration Board can process it as quickly as possible. Processing of your application will be delayed if the Migration Board requires supplementary information afterwards. Therefore, complete the questionnaire on page four carefully and append the documents listed there.

Most applicants are required to pay a fee when they apply for a residence and work permit.

You can apply for a residence and work permit electronically on our website. A complete electronic application will be determined within three weeks. (You cannot apply for a visa electronically.) More information is available on our website [www.migrationsverket.se](http://www.migrationsverket.se).

### I am applying for a work permit to work as a

- ☐ ..... (state occupation) (CA0)
- ☐ professional athlete/coach (CI)
- ☐ performing artist (CU)

### I have a Swedish work permit and wish to extend it to work as a

- ☐ ..... (state occupation) (CAX)
- ☐ athlete/coach (CIX)
- ☐ performing artist (CUX)

☐ I am also applying for a residence permit

I plan to work in Sweden from ..... (YYYY-MM-DD)

until ..... (YYYY-MM-DD)

I plan to arrive in Sweden ..... (YYYY-MM-DD)

### Personal details

Last name (family name)		Former last name	
First names (all given names)		Citizenship	Citizenship at birth
Date of birth (year, month, day, Swedish ID digits, if applicable)	Sex <input type="checkbox"/> Male <input type="checkbox"/> Female	Are any of your relatives applying for a permit with you? (Co-applicants must submit a separate application) <input type="checkbox"/> No <input type="checkbox"/> Yes	
Place of birth	Country of birth		Mother tongue
Marital status <input type="checkbox"/> Single <input type="checkbox"/> Married* <input type="checkbox"/> Divorced <input type="checkbox"/> De facto spouse <input type="checkbox"/> Widow/widower			Other languages

\*Registered partners are considered to be married.

**Passport details**

<input type="checkbox"/> National passport <input type="checkbox"/> Other passport (state type) .....		Passport number
Passport issued by	Date	Valid until
Do you also have a permit to live (stay) in another country? <input type="checkbox"/> No <input type="checkbox"/> Yes, country:		If yes, state validity dates (starting and ending)

**Address in country of origin/residence**

c/o	Street address	
Post code and city	Country	
E-mail address	Telephone	

**Intended home address in Sweden**

c/o	Street address
Post code, city	

**Previous contacts with Sweden**

Have you applied to enter Sweden before? <input type="checkbox"/> No <input type="checkbox"/> Yes, year .....	Have you been in Sweden before? <input type="checkbox"/> No <input type="checkbox"/> Yes	When were you last in Sweden? From ..... until .....
--	---	---

**Previous stays in other Schengen states**

1. Country and dates (from and until)	2. Country and dates (from and until)
3. Country and dates (from and until)	4. Country and dates (from and until)

**Husband/wife/de facto spouse – personal details** (All co-applicants must complete a separate application)

Last name	Last name at birth		
First names (all)	Sex	Date of birth (year, month, day)	
	<input type="checkbox"/> Male <input type="checkbox"/> Female		
Citizenship	Citizenship at birth		
Current address (street, city and country)			Also applying <input type="checkbox"/>

**Children – personal details** (All co-applicants must complete a separate application)

Last name, first name	Date of birth	Citizenship	Also applying
			<input type="checkbox"/>
			<input type="checkbox"/>
			<input type="checkbox"/>
			<input type="checkbox"/>
			<input type="checkbox"/>
			<input type="checkbox"/>

**NOTE:** Your husband, wife or de facto spouse and children must apply on form MIGR 132011 "Application for permit for family members of employees/visiting researchers/athletes/self-employed persons".

**Other information I wish to provide in my case**


**Address to which I wish the decision to be sent**

State the embassy/consulate to which the decision should be sent

**Remember to complete the questionnaire, which is part of the application****Signature**

I affirm that the information I have provided is true and correct.

Place and date

Signature (for minor children, signature of legal guardian)

**For use of the Swedish mission abroad**

Application and questionnaire reviewed by

Notes, if any




# Questionnaire

## Application for Swedish Work Permit – for applicants outside Sweden

### Personal details

Last name	First names (all)	File number
Citizenship	Date of birth/Swedish personal identity (ID) number (year, month, day, Swedish ID digits, if applicable)	

### Employment in Sweden

Employer/client in Sweden		
Employer contact person		E-mail address
Street address		Telephone
Post code	City	Fax
Workplace address (if other than the above)		
Describe your job duties		
Which employer (in Sweden or abroad) pays your salary?		
What is your monthly salary (before tax)?		How many hours a week will you be working?
Are you paid any other compensation/subsistence/per diem? <input type="checkbox"/> No <input type="checkbox"/> Yes		If yes, state amount
Do you have housing in Sweden? <input type="checkbox"/> No <input type="checkbox"/> Yes	If yes, state address	
How did you find out about the job in Sweden? (Skip this question if you are being transferred within a corporation)		

### Previous education and employment (Skip this section if you are applying for an extension of your work permit)

Education up to and including upper secondary level	Number of years	Graduation/leaving year
University/college education (state level)		
Vocational training		
Previous employers/clients	Position	Term of employment

**Other information you wish to provide in your case**


**Documents you must append to the application**

- ☐ Copy of a passport showing your identity, the dates of validity and any permits to stay in a country other than your country of origin.
- ☐ Receipt showing that you have paid the application fee (only if the application is submitted directly to the Migration Board in Sweden)

**You must also append the following documents if you are an**

**Employee**

- ☐ Offer of Employment (MIGR 232011). Your employer can download the Offer of Employment form from the Migration Board website [www.migrationsverket.se](http://www.migrationsverket.se)

**Performing Artist**

- ☐ Offer of Employment (MIGR 232011). Your arranger can download the Offer of Employment form from the Migration Board website [www.migrationsverket.se](http://www.migrationsverket.se)
- ☐ Contract specifying artist's fees, tour plan and the dates for the term of the contract. The contract must be signed by you and the arranger.

**Professional Athlete/Coach**

- ☐ Contract specifying salary and the dates for the term of the contract. The contract must be signed by you and the athletic club.

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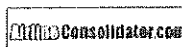
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